

Famous Artists Schools, Inc.
Westport, Connecticut



Famous Artists Course for Talented Young People

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As you begin

The next two years are bright with promise. You're going to learn to draw and paint as you never have before. You're going to sharpen your skills with the paints and pens and brushes that are already familiar to you, and you're going to discover the fun of working with materials and artists' tools you may never have heard of. You'll learn, too, that the most ordinary, unexpected things can be turned into works of art, with the help of a little ingenuity and imagination. Above all, you're going to look at the world in an exciting new way — you'll learn to use your eyes as an artist does, and after you learn that you'll never be quite the same again.

We think your enthusiasm about art will be even higher at the end of the next two years than it is right now. We're going to do everything we can to make this Course a stimulating and challenging adventure for you. Don't ever feel that it is just more schoolwork. It isn't. There's nothing more exciting in all the world than taking a fresh piece of paper and bringing it to life with pencil or pen or paint. That's what you're going to be doing — sooner than you think. It won't be long at all before you'll draw or paint something that you'll like well enough to hang on your wall, or give to a friend.

It's a good feeling to be happy with something you've created. Doing things, making things, offers rewards you just can't get from watching someone else do them. Everyone needs to express himself in some way. You've chosen to express yourself in art, and that's a good choice. You're entering a world that's full of enough adventure to last a lifetime.

We'll be working closely with you for the next two years, and will be proudly watching your progress. You're in a class of one, you know, and each instructor you have will give you the kind of individual help you'd get if you were taking private lessons. We hope you'll write if you have questions or need advice about your work, or if you have some good news about your artistic accomplishments. Whatever it is, we'll be glad to know about it. We want you to feel that we're here to help you — because we are.

Now let's begin. Good luck and may the next two years be the best you've ever had.



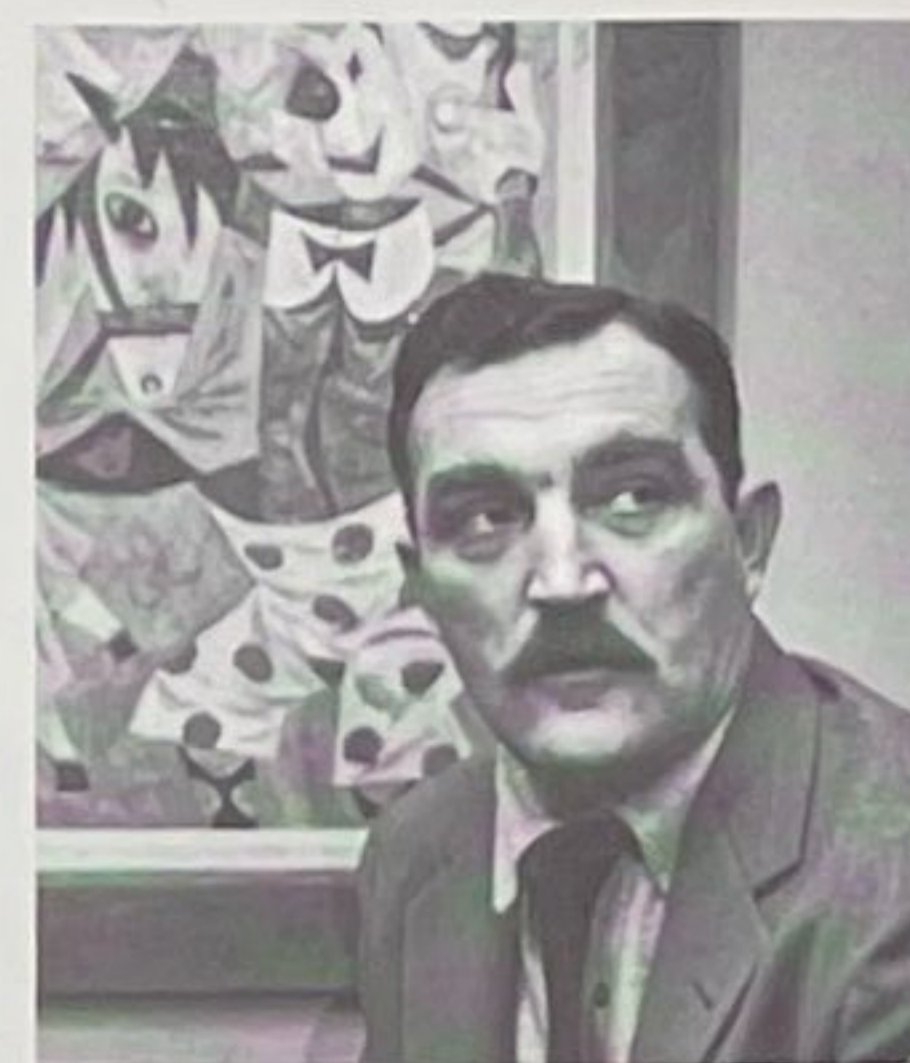
Jon Whitcomb



Austin Briggs



Bob Peak



Fletcher Martin



Dong Kingman



Al Parker

Your Faculty

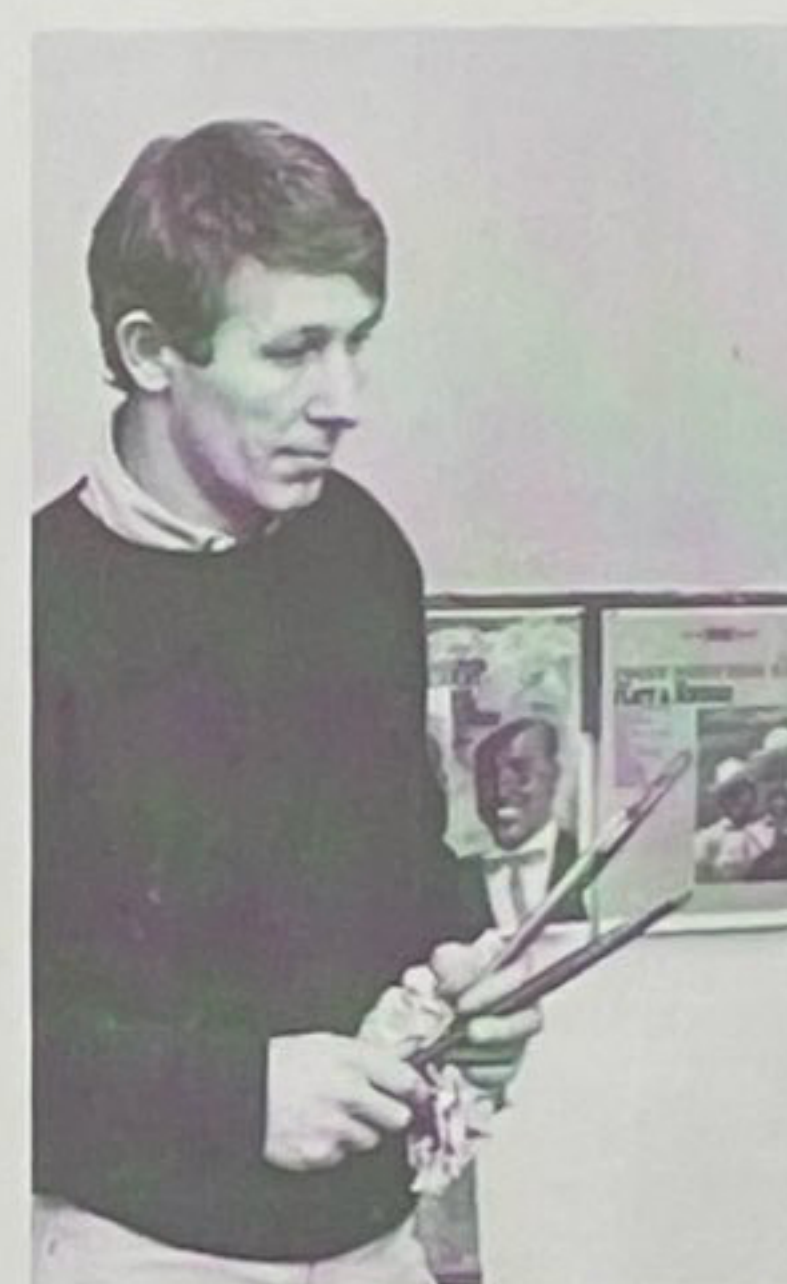
Here is your Guiding Faculty — a group of thirty-five highly successful artists whose works hang in major galleries and museums all over the country, whose names you often see in magazines and newspapers. All of them have brought their talents and experience to the unique home-study method of art training developed by the Famous Artists Schools.

Among them are eleven of the School's founders. When these men offered their first art course two decades ago, the response was far more enthusiastic than even they had expected. People applied from all parts of the country, from cities and villages and farms. They were old people and young, housewives, ministers, people with time on their hands, busy professional people, practicing artists who wanted to learn more, lawyers, teachers, doctors, all sharing the same desire — to develop their talent in art. Some wanted to study to become professional artists, others wanted to learn to paint and draw for the fun and enrichment it could bring to their lives.

Today there are people in every state and in fifty-four foreign countries studying with the Famous Artists Schools. Among our graduates are scores of people who have gone on to become successful artists.

Through the years many young people like you asked if they, too, could study art with us. As their number grew, the Guiding Faculty decided to create a course designed especially for young people, slanted to their interests and embodying the same sound approach to art training that has made the Famous Artists Schools so highly respected. That is how the Famous Artists Course for Talented Young People was born.

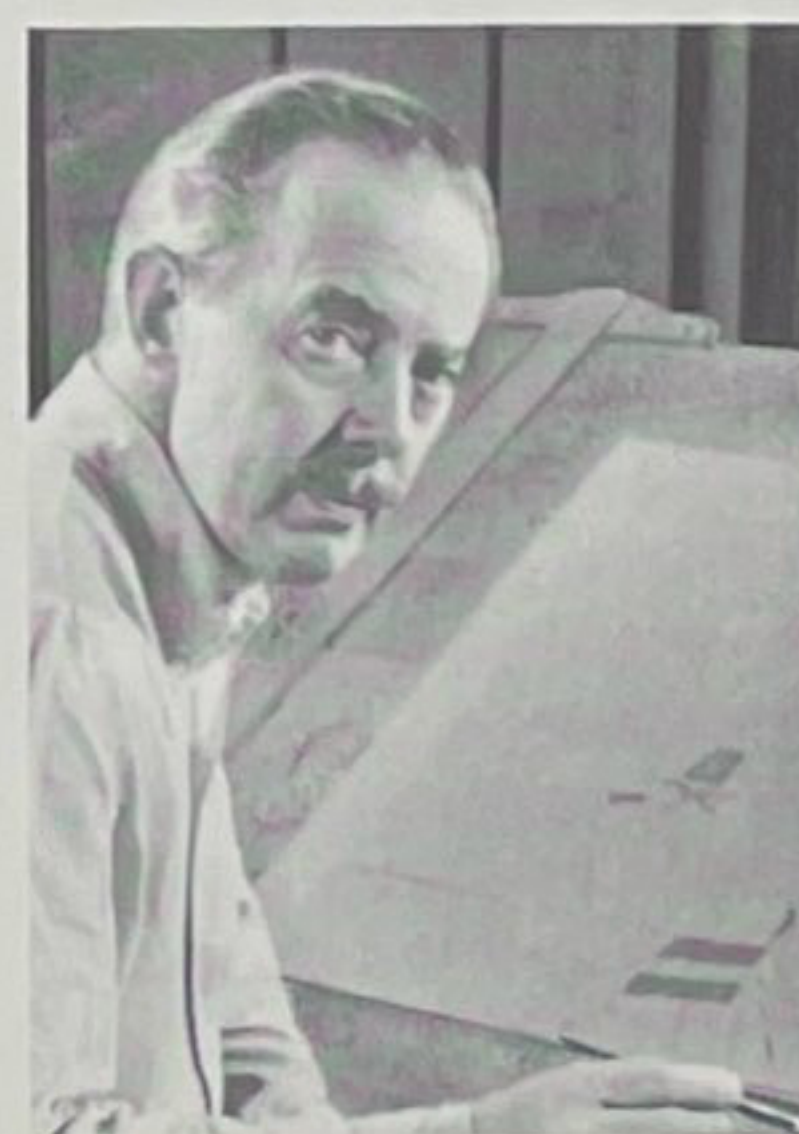
The members of your Guiding Faculty share a deep sense of responsibility to you. Their experience and knowledge have helped shape this Course; it is their hope that it will give you a head start in your life as an artist if that is what you aspire to, and a deeper appreciation of the works of great artists of all times. Most of your Faculty started as artists when they were in their teens. They know, from personal experience, how important it is for you to follow a course of training which will open your eyes now to the many directions one can take in the broad field of art. They hope, with this wide background they are offering you, that you'll discover and follow the paths that for you are the most interesting and exciting.



Tom Allen



Joseph Hirsch



Fred Ludekens



Whitney Darrow, Jr.



Al Capp



Ben Shahn



Lorraine Fox



Norman Rockwell



Stevan Dohanos



Milton Caniff



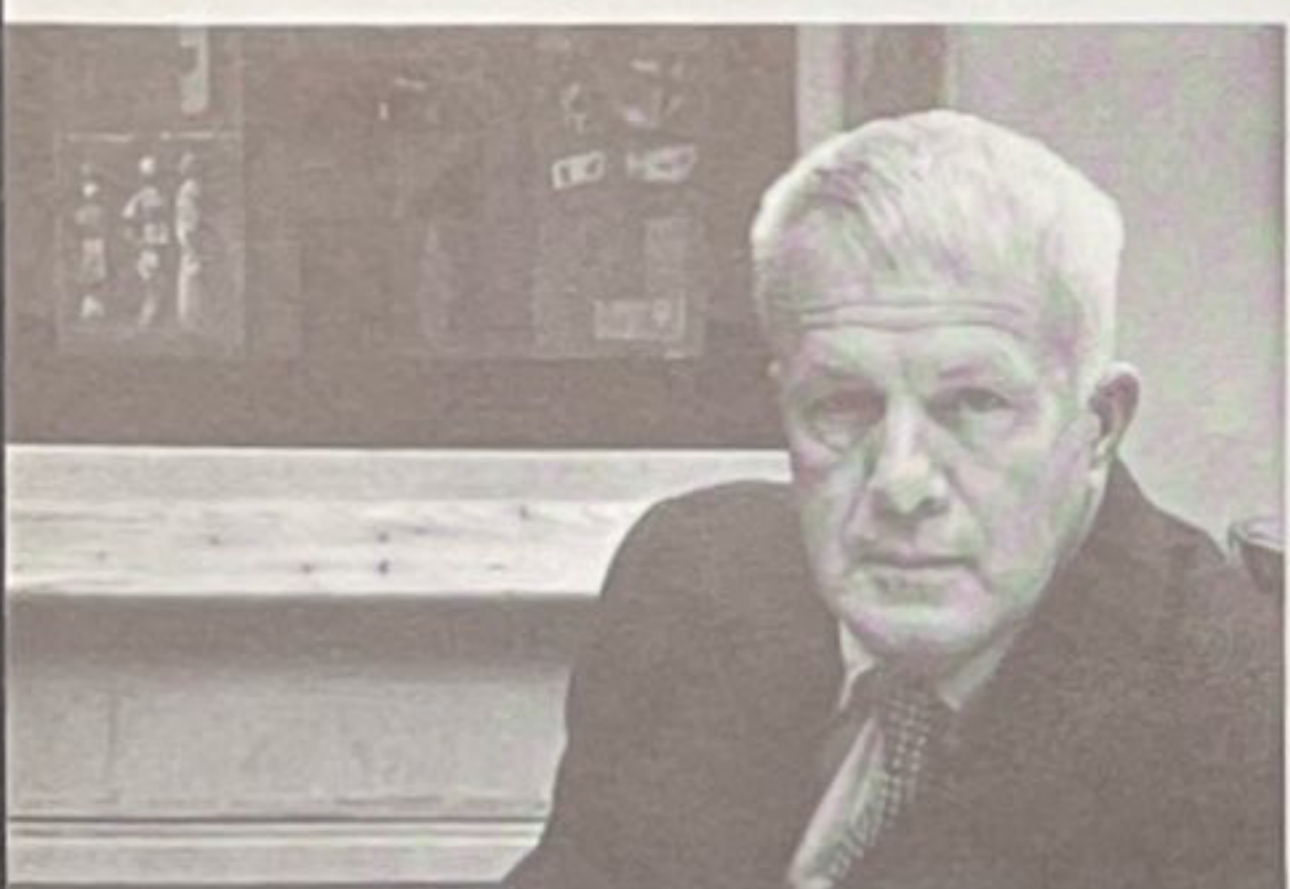
Robert Fawcett



Will Barnet



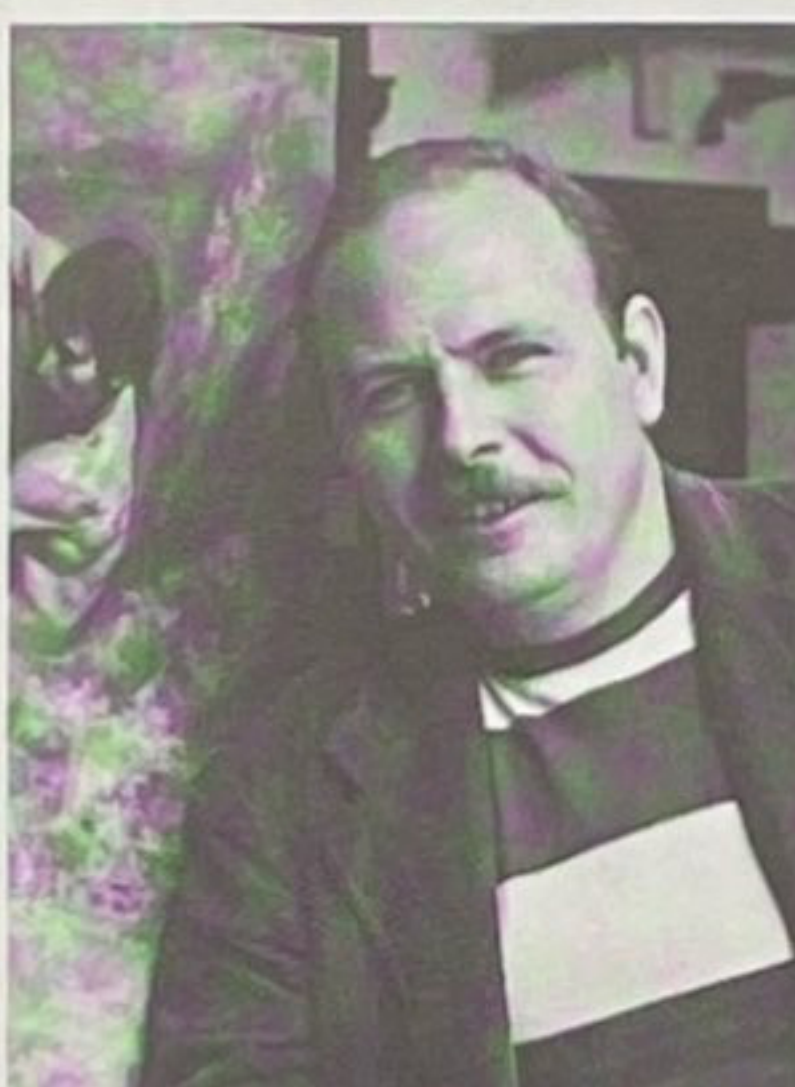
Doris Lee



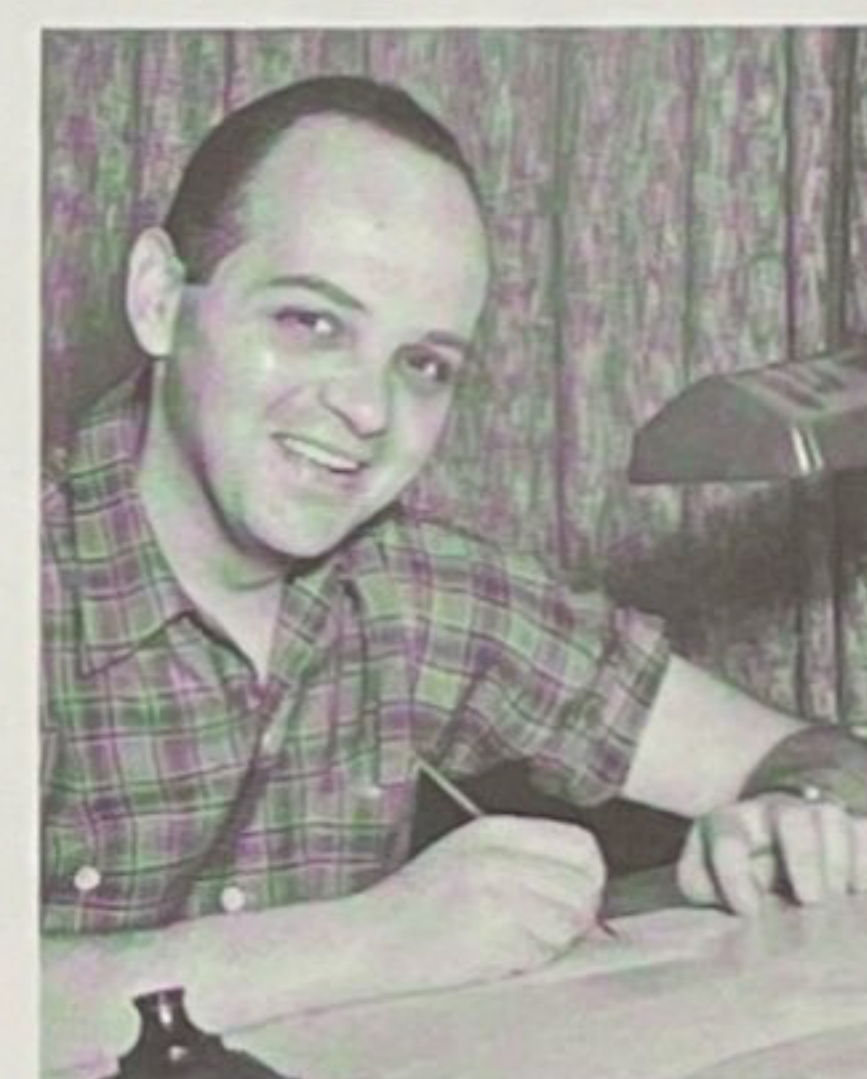
Arnold Blanch



Franklin McMahon



Ben Stahl



Dick Cavalli



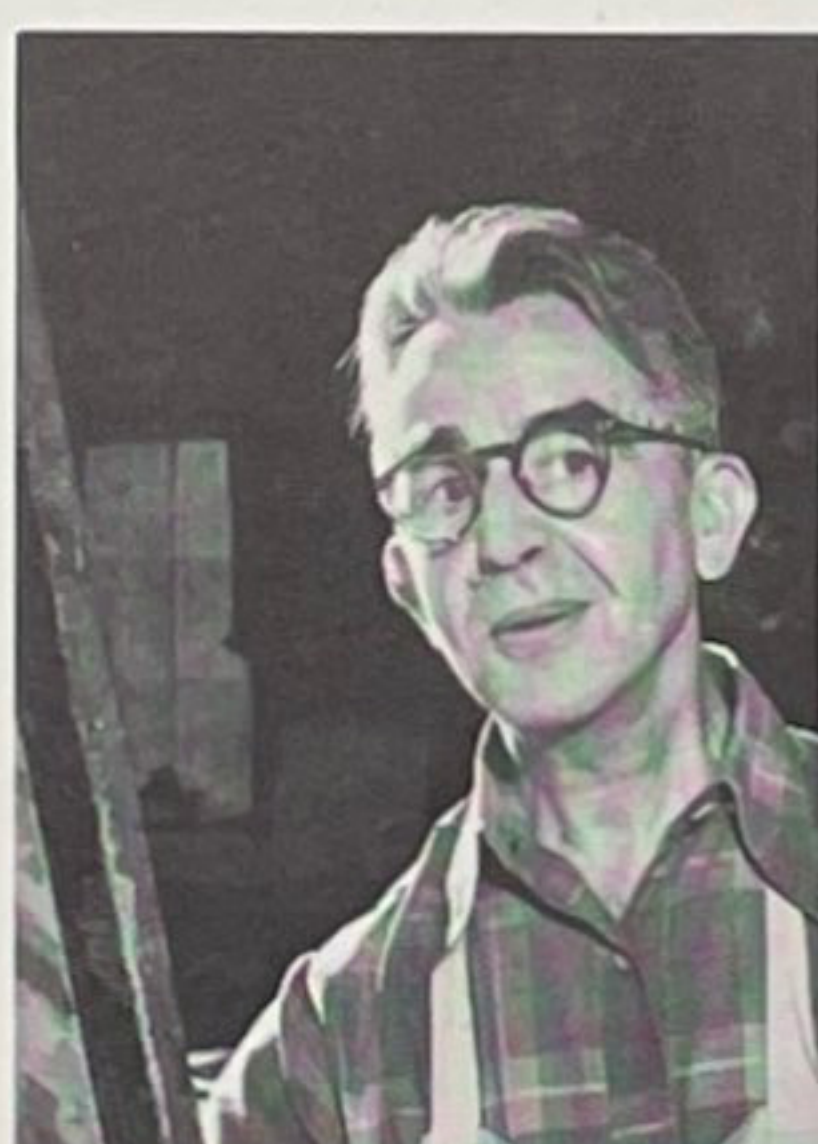
Syd Solomon



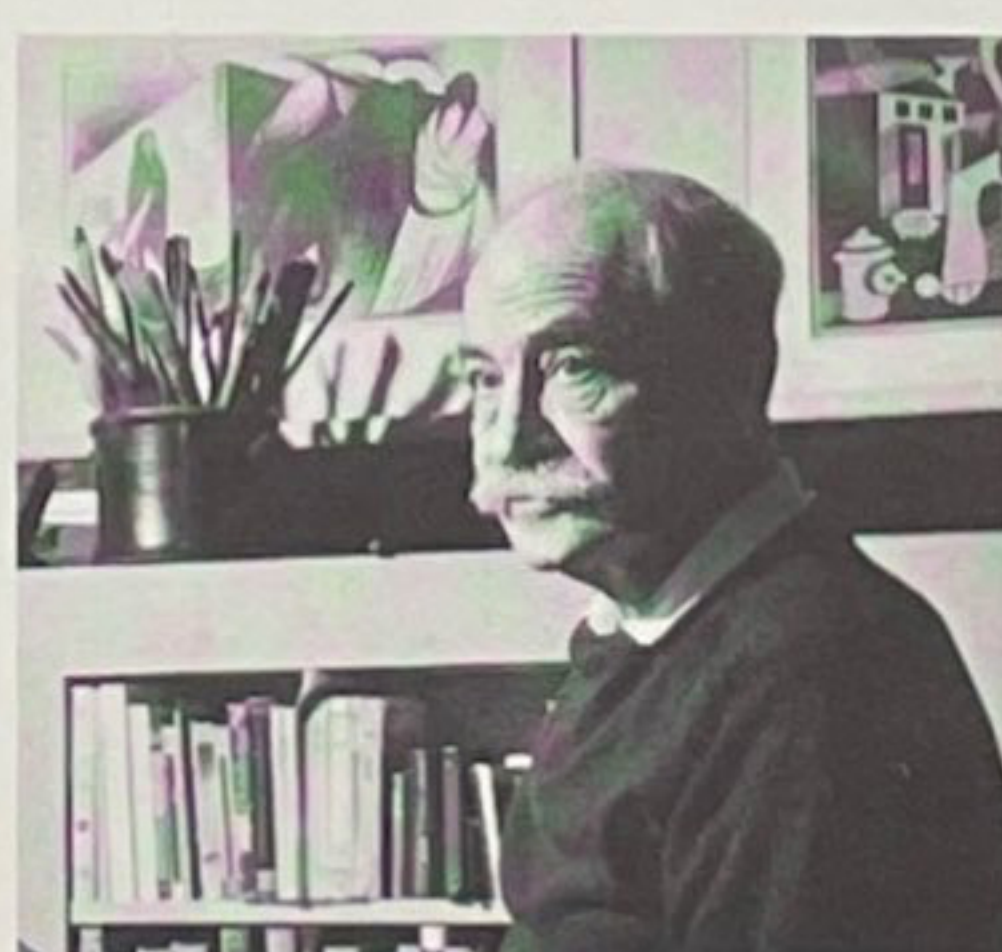
Harold Von Schmidt



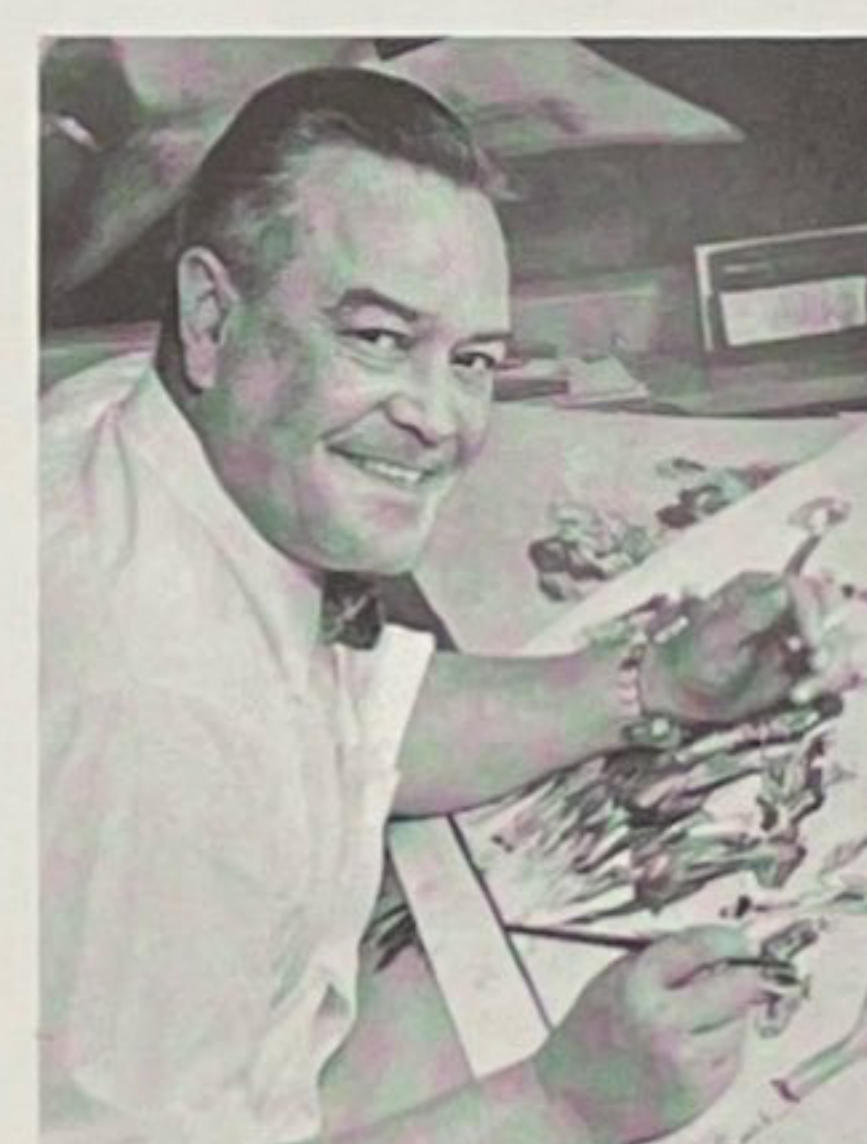
Bernard Fuchs



Peter Helck



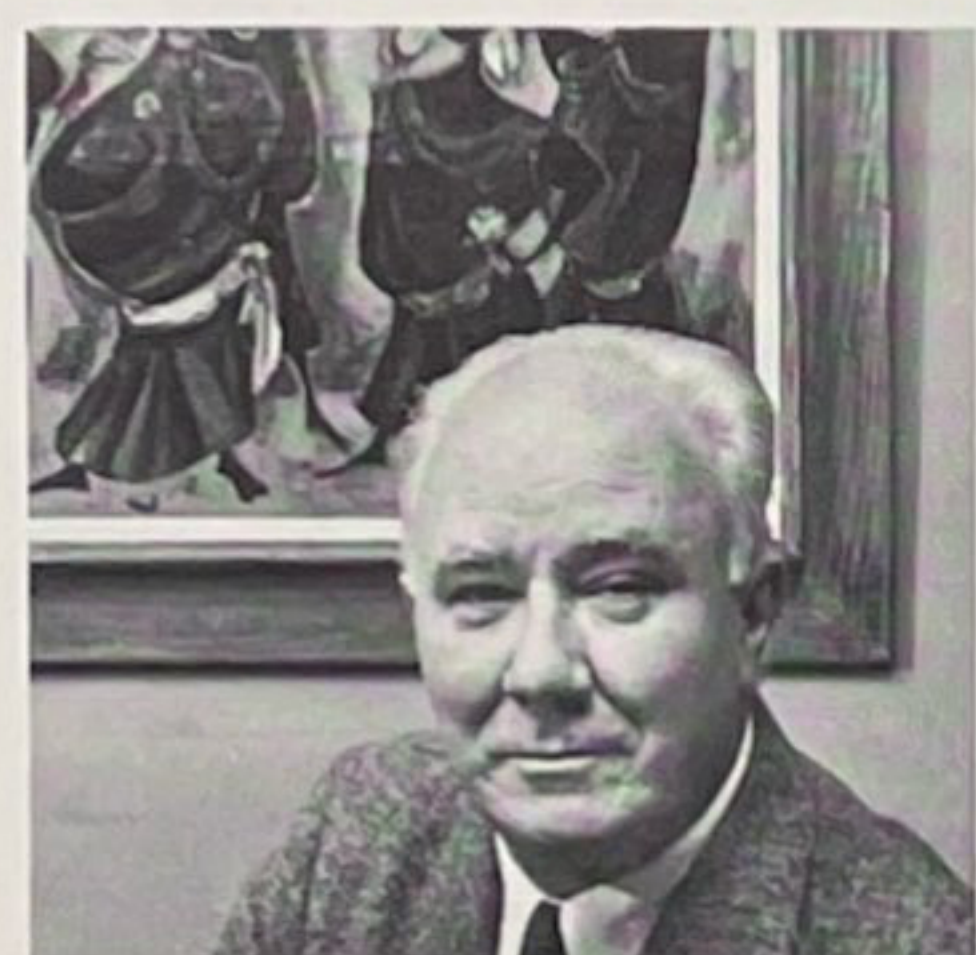
Julian Levi



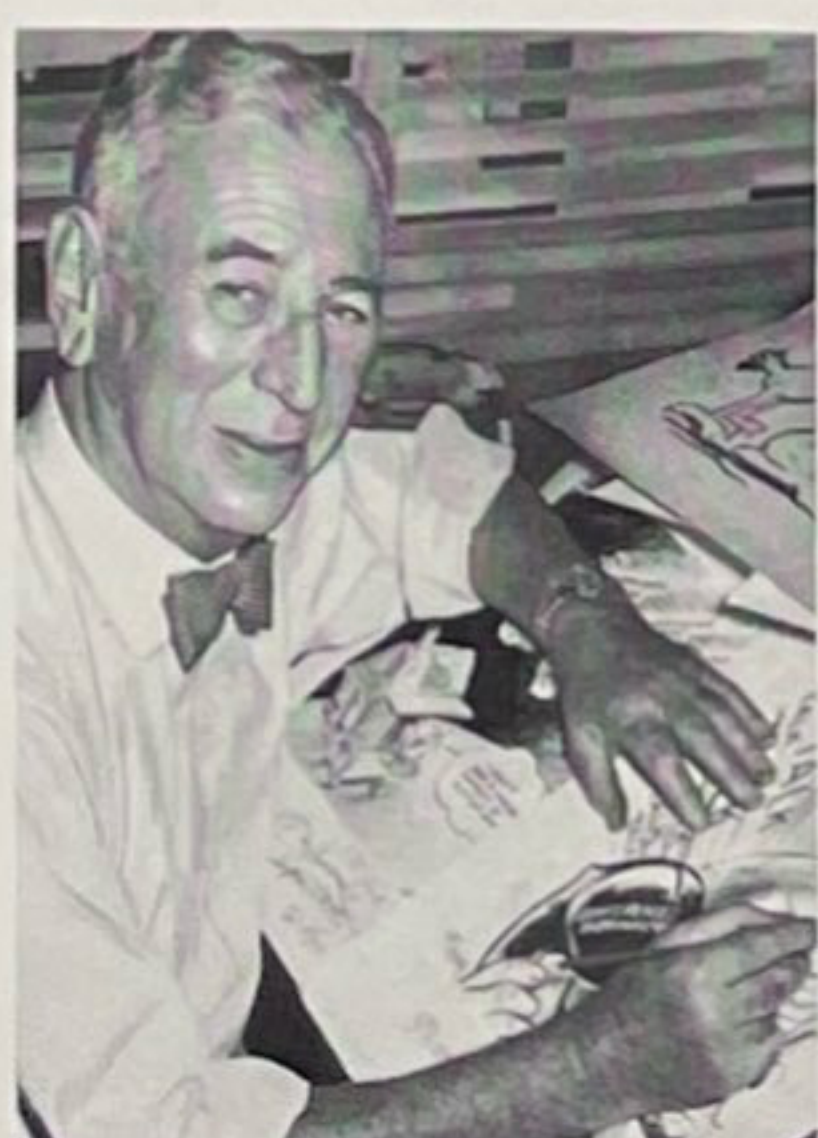
Willard Mullin



Virgil Partch



Adolf Dehn



Rube Goldberg



Harry Haenigsen



George Glusti



Barney Tobey

Your School

Here — in large, modern quarters overlooking the Saugatuck River in Westport, Connecticut — more than seventy professional artist-instructors are ready to do their very best to teach you and guide you in every way they can.



Your assignments

As you leaf through the pages of your Course, you will see that there are in each section practice exercises that are part of the text. An example of such a practice exercise can be found on page 9 of Section 1. You should do this practice work as you study that portion of the text. It is *not* to be sent to the School for evaluation. The practice work in the text is designed to help you gain confidence and experience by working out simple exercises relating to the information in each section. In developing your artistic skills, nothing in the world takes the place of practice.

You will find the directions for the work you are to mail to the School on separate assignment sheets. Each assignment sheet identifies the area of the text you are to study. It tells you also how to prepare and complete the work you are to send to the School for evaluation. Do the assignment work *only after* you are sure you have spent enough time studying the text and doing all the practice work. Do the best you can on these assignments, but remember — we don't expect perfection. Try to strike a balance with your time. Don't gloss over your assignments, but don't spend so much time with them that your work loses its spirit. Use your schedule to pace yourself. If you feel you need to do something over and you have the time, by all means do it. On the other hand, sometime you may be inclined to redo or throw away a drawing — and that could be just the time to send it in for our help.

When we see your work, we can tell you what you've done well and perhaps how you might have done it even better. We can spot weaknesses, too, and show you how to correct them.

How your work will be criticized

We're going to do everything we can to help you develop your artistic skills *in your own way*, according to your abilities and your goals and aims. Each assignment you send to us will be considered as one step in your individual progress. While we'll be watching for indications of how well you've understood the points covered in each section, we'll be most concerned with the way you have used your own imagination and talent. Your unique abilities and your own strong feeling are important to you and, therefore, important to us. Constantly as you progress through the Course, we'll encourage you in your efforts to try your wings. For instance, if you seem to have a special feeling for color, or design, we'll try to show you ways to use your natural abilities more effectively. We don't want you to ever think that we are being rigid or absolute — there *is* no absolute in art. While you're learning and mastering the basic techniques of painting and drawing, we'll encourage you to seek your own style, your own ways of expressing yourself through art.

Our criticisms, then, will emphasize the positive aspects of your work while at the same time pointing out to you its weaknesses and helping you correct them. There may be times when you think a criticism is too harsh, but please remember, we don't mean it to be that way. We're here to help you and we wouldn't be doing you much good if we didn't tell you the truth. If your work deserves praise, we will be overjoyed to praise it; if it shows weaknesses, we know you'll want us to help you seek ways to improve.

How your work will be graded

When grading your assignments, we will purposely reserve the highest marks for very exceptional work. We know you are serious in studying this Course, and want an honest and fair appraisal of your pictures. It would not be to your advantage if we coddled you by giving you higher grades than you deserve. Please take our suggestions in the spirit in which

they are given, remembering that our only desire is to help. We will grade your assignments as follows:

- A — Excellent
- B — Above average
- C — Average
- D — Below average

If you receive a low mark on one assignment, it means only that you had difficulty with the particular subject. It does *not* mean that you are basically a poor artist. Every artist finds that certain subjects and certain mediums are more congenial to him, while others are more difficult. You will find, too, that you do much better in some assignments than others. If you sincerely want to broaden your ability to handle all kinds of painting problems, you will learn a lot from each assignment regardless of how easy or how difficult it is.

Your schedule

To get the most out of this Course, set up a regular schedule for yourself. Choose a time that fits best into your routine, and then try to stick to it. Go to your drawing board at the same hour — every day, if you can.

Where will you work?

You may want to fix up a little working corner where you can keep your equipment handy, in some order that makes sense to you. That's a good idea; but if such a place isn't available in your house, don't worry about it. One of the nice things about painting and drawing is that you can set up your materials wherever you want to, without much time and fuss. There are several good methods of working. One is to set the drawing board in your lap, resting it at an angle on the edge of an ordinary table, like the one in your kitchen. You'll have room on the rest of the table for your working materials. Another good method is to prop the drawing board on the table by placing books or similar objects under the back of it. A small table about thirty inches high, possibly with drawers in it, makes an excellent stand and storage space.

You may also find it helpful to hang or nail a bulletin board someplace handy. (A piece of thick, soft compressed fiberboard is an inexpensive substitute.) On it you can tack reference material you need as you draw. Keep a wastebasket handy.

Lighting

Reams have been written about the artist's "north light." This was important before the days of electricity because artists could work only during daylight hours and the cool light from a north window was the most constant light source available.

Nowadays the important thing is to have enough glare-free light to work by. If a window is not available or you are working at night, an ordinary 150-watt bulb will be fine. Be sure that your source of light is placed properly. All light should come directly from your left, if you are right-handed (or directly from your right, if you are left-handed). This is very important — you won't want your hand or body to throw shadows on your work.

In short, do the best you can to make your working setup convenient and comfortable. But don't waste time and energy worrying if it isn't perfect. As you know, many fine works of art are created in circumstances that are far from ideal. Michelangelo, after all, painted the ceiling of the Sistine Chapel lying on a scaffolding on his back. The only really important thing is that you draw and paint as often as you can, and that you do it with joy.

Your progress schedule

The two years you have to complete your Course may seem like a long time to you now, but it isn't really. Divide it by eighteen and you'll see that you have a little less than six weeks to complete each of the assignments. That includes the practice work you'll need to do before you begin the assignments you'll send to us for criticism.

The chart below will help you budget your time. Begin right now by entering a target date for each assignment in the "Date I plan to mail assignment" column. Then go right ahead with the first section, and *keep to your schedule*.

When your criticized assignment comes back to you, enter your instructor's name, your grade, and the comments he makes about your work that you want to remember. Hang the chart on your wall — in plain sight. It will remind you to get to work if you should begin to fall behind.

ASSIGNMENT NUMBER	DATE I PLAN TO MAIL ASSIGNMENT	INSTRUCTOR	GRADE	REMARKS
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				

DATE GRADUATED _____